

With the Plays, Players and the

Some two seasons ago Ernest Poole made his bow as a playwright in "None So Blind." The play missed the mark, very largely at the time because of insufficient rehearsal and ineffectual acting. He now makes a second venture, in a play "of love and politics," "A Man's Friends," which also is weighted down with a good deal of acting of poor quality. But first of the play itself.

It deals with the activities of a district attorney hot on the trail of grafters who would defeat the passage of a bill for safeguarding tenements and factories from such disasters as fire. He lands one of the men in Sing Sing and, in following up the trail so as to get the "man higher up," discovers that it leads through his own son-in-law. The party boss defies him to proceed. The cause is not worth the sacrifice of his own daughter's happiness and her baby's future. Meanwhile, if the district attorney does not proceed against his son-in-law, the boss will give the story to the press and thus put a quietus on his candidacy for the governorship. He has got the reformer in a cleft stick and means to put him out of politics. The district attorney, however, outflanks the maneuver by resigning his present office and abandoning his canvass for the governorship. He will undertake the defense of his son-in-law, who was only one of the system's little tools, and bring out the facts that will land the boss himself behind the bars.

There is nothing new in the material or the treatment of it; yet it is used ingeniously and results in an interesting series of events, presented with considerable force and no little humor. The weakness of the play is that it gets nowhere in particular; the reason being that ingenuity rather than serious purpose is apparent in the evolution of the plot. The author has tried to get 'round the inexorable law that the innocent must suffer with the guilty. He makes the district attorney a turncoat to his own code of conduct. The end of the play is, in fact, a reversal of the high purpose with which it had started, an evasion of the morality and logic of the situation in order to secure some mangled suggestion of a happy ending.

At the Salt Lake theatre for three days, starting Thursday, April 17, funny Eddie Foy, the pet of Broadway, who has been added to Werba & Luescher's galaxy of stars this season, never faced an audience without convulsing it with laughter. The instant he appears on the stage a smile extends to the last row of the gallery, where he is as great a favorite as among the orchestra patrons. Surrounded by a talented company of singers and dancers, with a beauteous chorus of girls trained to the minute, he has appeared in every leading city of the United States and Canada, and has yet to find a theatre not crowded



EDDIE FOY

In the Smashing Broadway Musical Success "Over the River," at the Salt Lake Theatre next Thursday, Friday and Saturday with Saturday Matinee.

when the curtain rises. His coming always arouses pleasant anticipation and all the more so this season when he appears in his latest Broadway success, "Over the River." Here is a musical comedy that made New York forget every other show in town during the six months that Eddie Foy packed the Globe theatre. The song hits were the whistling favorites of Broadway while the "cabaret" scene with its riotous fun and dancing "Berlin Madcaps" with their merry pranks, became the talk of the town. It was during this engagement that the comedian became known as "Foy for Joy." This unique phrase tersely and accurately described Eddie Foy in "Over the River." The piece comes to the Salt Lake theatre for three nights and a matinee, starting next Thursday. Mr. Foy is equipped with a work to furnish nothing but fun. In addition to the popular star and his children, the company of nearly one hundred people will include the celebrated "Berlin Madcaps," an octet of foreign dancers who made a sensation when they appeared in the "cabaret" scene in New York; the original "Texas Tommy" duo and the complete chorus and ballet exactly as when "Over the River" had its long run in New York.

It can be safely said that Orpheum patrons will witness during the ensuing week a series of entertainments that have not been excelled in many months at the popular State street playhouse. For the first time in the history of the local Or-

pheum theatre, two performers are making a two week's stand. They are Cressy and Dayne who close Saturday night in Mr. Cressy's charming sketch, "The Village Lawyer," and who open the second week Sunday afternoon with another of the author's hits, "One Night Only." The popularity of the players and merit of their act made it imperative that they remain one more week, and their act is the headline attraction. The story of the playlet is a delightful one and finishes with a big laugh. A musical skit given the appropriate title of "Niftynonsense" will be presented by James Diamond and Sibyl Brennan, players who have achieved more than ordinary success in vaudeville. Indian clubs flying from hand to hand with such rapidity that the air is actually filled with them, all describing innumerable and graceful curves, will be part of the startling juggling act to be given by "The Flye Mowatts." Walter De Leon and "Muggins" Davies, late stars of "The Campus," have a clever line of original songs and dances which they will present. Their dialogue is bright and into their performance they put a juvenile enthusiasm that is appealing to the audience. Sensational catapult exercises of their own original creation will be the offering of Wotpert and Paulan. They use their own specially constructed apparatus. An attraction that will doubtless prove most entertaining will be offered by Gravetta-Lavondre & Co., European transformists. They accurately portray many international celebrities, showing their varied

characteristics in a most convincing manner. Peggie Lennie, fresh from triumphs at the Prince of Wales' theatre, London, will make her bow to Salt Lake audiences. She will be assisted by Walter Hasi, an English player of undoubted ability. In the presentation of an amusing sketch called "Cleopatra's Needle," Thomas A. Edison's great talking pictures also have a place on the bill. The pictures that talk and sing will present "Her Redemption," and the miser scene from "The Chimes of Normandy."

The remarkable motion pictures taken by the Paul J. Rainey expedition to the center of British East Africa, which were shown at the Salt Lake theatre the early part of the past week, created so much attention that Manager Pyper has booked them for a return engagement of three afternoons and three evenings beginning Monday.

There seems to be something psychologically prophetic about the plays of Eugene Walter, the best of which, "Fine Feathers," is to be seen with an all-star cast at Salt Lake Theatre next Wednesday week. Some years ago this playwright wrote "Paid in Full," which dealt with the problem of how to make the domestic income keep pace with the growing demands upon it, and soon after the entire nation was discussing the high cost of living. A year later he wrote "The Eastern Way," dealing with a young woman who takes the primrose path because of her lack of moral stamina to cope with living conditions, and this play seemed to foreshadow the great wave of moral reform and the inquisition into the vice situation. Walter's latest and greatest play, "Fine Feathers," hinges upon a great dam that was built of inferior material and which failed to hold when the high water came. The great tragedy of the play is based upon the bursting of the mighty dam and taking its toll in hundreds of human lives. Now the great truth of the play is forced upon the public by the recent floods in the middle west, which have caused the greatest calamity in the history of the nation.

It has been months since we have had a play of the Southland either in or out of stock locally and for that reason William J. Kelly's announcement for the coming week at the Colonial that he will offer "The Belle of Richmond" is of unusual interest. Mr. Kelly has taken a wide range in his selection of plays this season and "The Belle of Richmond" should prove one of the most enjoyable offerings of the season. Sidney Somers Toler wrote the play and his story is a tale of the south in the days of big plantations, great hospitable southern homes and all the creature comforts and luxuries the